

BOOGIEWOOG

piano • vocal • guitar

*norah jones*  
*not too late*



4

*wish I could*

8

*sinkin' soon*

14

*the sun doesn't like you*

21

*until the end*

31

*not my friend*

35

*thinking about you*

40

*broken*

46

*my dear country*

52

*wake me up*

58

*be my somebody*

66

*little room*

70

*rosie's lullaby*

76

*not too late*

# WISH I COULD

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately slow, in 1

1

D Dsus D Dsus

2

Dsus D Dsus D

1. We met \_\_\_\_\_ in a place I  
2. An \_\_\_\_\_ nie is stand - ing  
3. "Love \_\_\_\_\_ in the time of  
4. *Instrumental*  
5., 6. (See additional lyrics)

Dsus D Dsus G/D

used to go. \_\_\_\_\_ Now \_\_\_\_\_  
in the door \_\_\_\_\_ with a look \_\_\_\_\_  
war is not fair. He \_\_\_\_\_

D7sus

G/D

A7/D

D

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The guitar chords are D7sus, G/D, A7/D, and D. The lyrics are: "I on her just face walk by for show. on her my man, I but can't they just ig - nore. did - n't care."

Dsus

Dm7

E/D

Second system of the musical score. The guitar chords are Dsus, Dm7, and E/D. The lyrics are: "She Can't tells Sent bear me to go that far".

G/D

Third system of the musical score. The guitar chord is G/D. The lyrics are: "in with - out you, you her heart is from a - way".

To Coda

D

Dsus

D

C

G/B

Fourth system of the musical score. The guitar chords are D, Dsus, D, C, and G/B. The lyrics are: "know, sore, here. and Wish pulls No I me good".



Chord diagrams: D, Dsus, D, C, G/B

could, in, bye, She wish pulls no I me good

1-4

could, in, bye." 2. But says, 3. She 5. I

(4.) Instrumental ends

5

found.

D, Dsus, D, Dsus

D.S. al Coda 6. We

CODA

Wish I could, wish I could, could.

could.

## Additional Lyrics

5. I don't tell her that I once loved you too,  
Or about all the things we used to do.  
I kiss her hair and think of you  
Walking down the road you found.

6. We met in a place I used to go.  
Now I only walk by it slow.  
Can't bear to go in without you, you know.

# SINKIN' SOON

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately slow, in 2 (♩ =  $\overset{\frown}{\text{♩}} \text{ } \overset{\frown}{\text{♩}}$ )

Em

mp

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is moderately slow, and the time signature is 2/4.

The piano accompaniment for the first line of the verse. The right hand features a complex melody with triplets and a grace note, while the left hand provides a steady bass line.

Em

We're an oys - ter crack - er  
boat that's built of

*Instrumental solo ad lib.*

The piano accompaniment for the second line of the verse and the instrumental solo. The right hand plays a melody that includes the instrumental solo, while the left hand continues with the bass line.

on the stew and the hon - ey in the tea. — We're the  
sticks and hay, we — drift - ed from the shore — with a

The piano accompaniment for the third line of the verse. The right hand plays a melody that includes the instrumental solo, while the left hand continues with the bass line.

D7



sug - ar cubes, — one — lump or two, —  
cap - tain who's — too — proud to say —

C7



B7#5



Em



in that the black cof - fee. — The gold - en crust on an  
he dropped the oar. — A ti - ny hole has —

ap - ple pie — that shines in the sun at noon. —  
sprung a leak — in this — cheap pon - toon; —

D7



— We're a wheel of cheese high — in the sky, —  
— now the hull has start - ed grow -

B7#5 Em

but we're gon-na be sink-in' soon.

In a

2, 3 D7 B7#5 Em

- ing weak, and we're gon-na be sink-in' soon.

G

(D.S.) Solo ends } We're gon-na be sink-in' soon. We're

To Coda

Em G

gon - na be sink - in' soon. Ev - 'ry - bod - y

C7 B7#5

hold your breath, 'cuz we're gon - na be sink - in'

Em

soon.

D.S. al Coda

CODA C7

hold your breath, and

B7#5 Em

down and down - we go.

Em

Like the oys - ter crack - er

on the stew, the hon - ey in the tea. — The

D7

sug - ar cubes, one — lump or two? — No,

C7

thank you, none for me. We're the

(R.H.)

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The piano part features a steady bass line and a treble line with various rhythmic patterns, including triplets and syncopation. The vocal part consists of two lines of melody with lyrics. The score is divided into six systems, each with a vocal line and a piano accompaniment line. The first system includes a guitar chord diagram for Em. The second system includes a guitar chord diagram for D7. The third system includes a guitar chord diagram for C7. The fourth system includes a guitar chord diagram for C7. The fifth system includes a guitar chord diagram for C7. The sixth system includes a guitar chord diagram for C7. The score ends with a final measure in the piano part.


Em



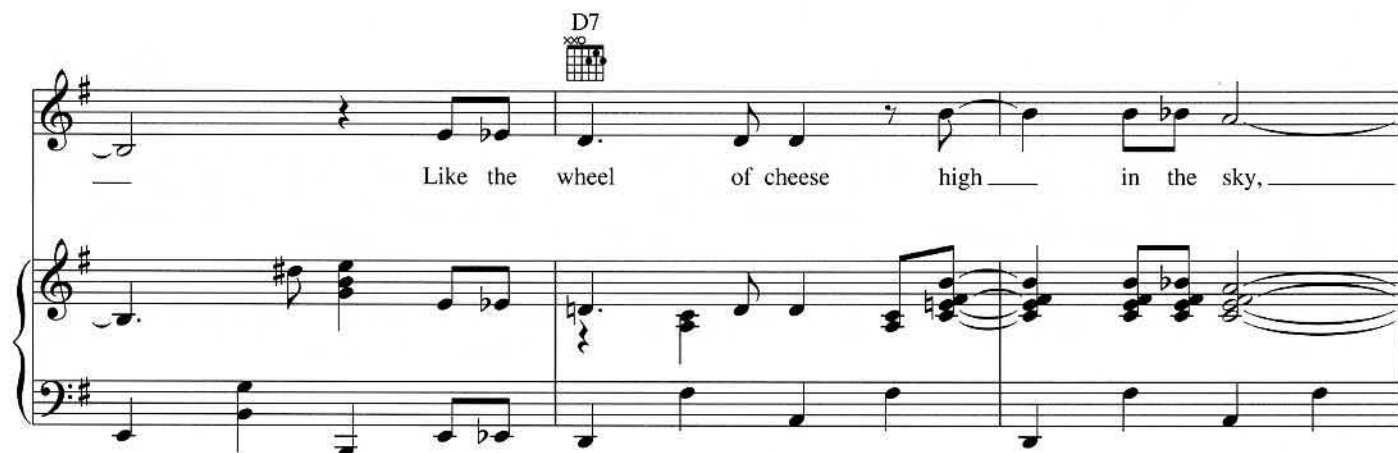
gold - en crust \_ on the ap - ple pie \_ that shines in the sun at noon. \_



D7



Like the wheel of cheese high \_ in the sky, \_



B7#5




well, we're gon - na be sink - in' soon.


Em



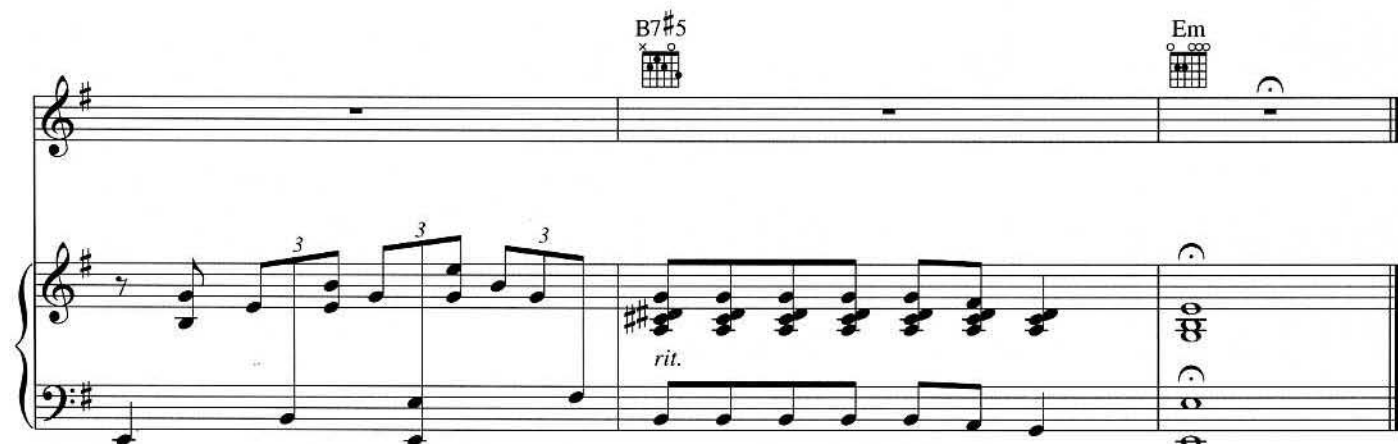
B7#5



Em



*rit.*





# THE SUN DOESN'T LIKE YOU

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately

A5

5tr

The piano introduction begins with a treble clef staff in A major (two sharps) and a 4/4 time signature. The right hand plays a series of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The left hand plays a single eighth note A3. The piece is marked 'Moderately' and 'p' (piano).

The piano accompaniment continues with the same eighth-note pattern in the right hand and a single eighth note A3 in the left hand. The melody is written an octave higher than sung.

\* The sun does-n't like — you; you al - ways \_ get


The vocal melody (treble clef) starts with a quarter rest, followed by eighth notes: G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The piano accompaniment (grand staff) continues with the same eighth-note pattern.

E5

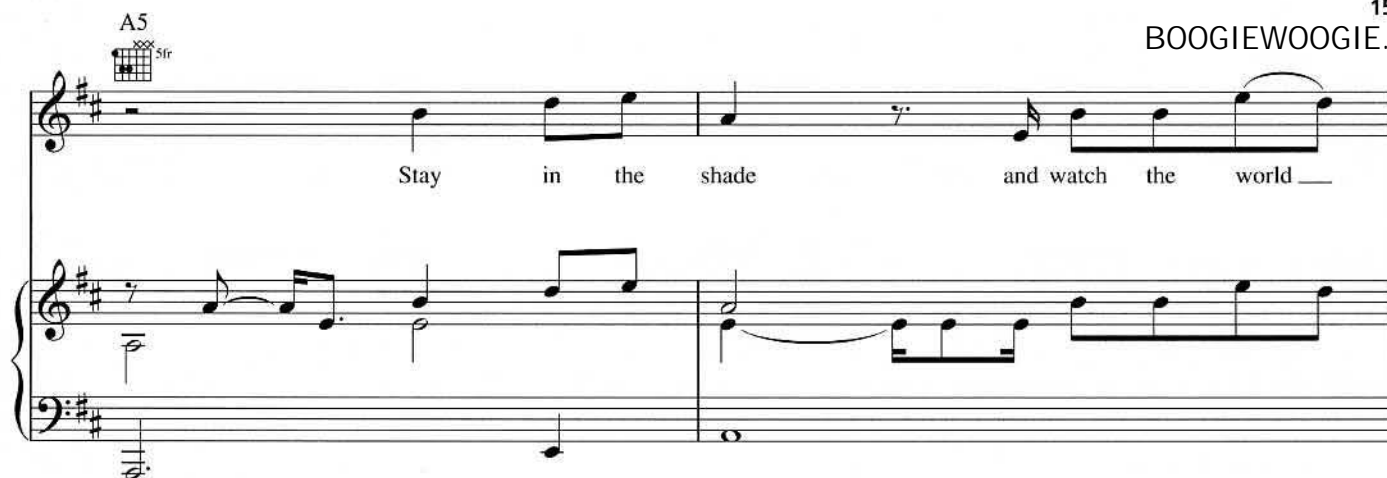
burned.


The vocal melody (treble clef) starts with a quarter rest, followed by eighth notes: G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The piano accompaniment (grand staff) continues with the same eighth-note pattern.

\* Melody is written an octave higher than sung.

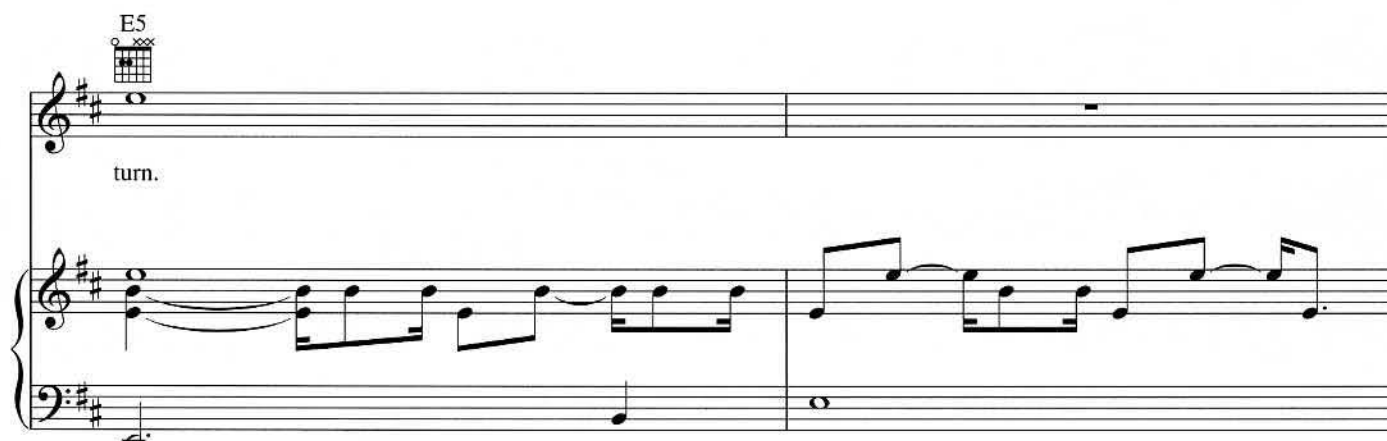
A5  Str

Stay in the shade and watch the world —



E5  Str

turn.



A5  Str


Bet-ter find a new — place — to lay on — the

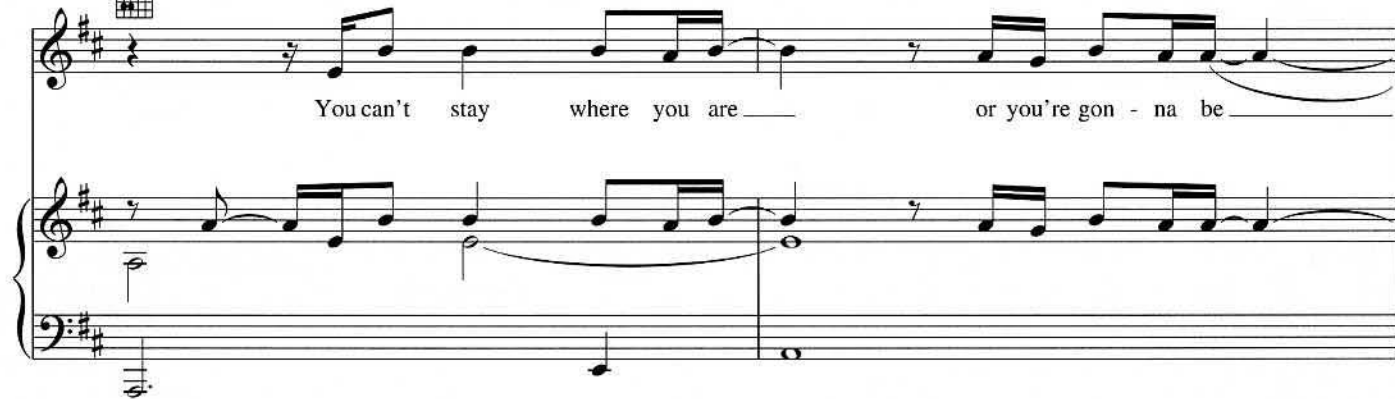


E5  Str

ground.



A5  5fr






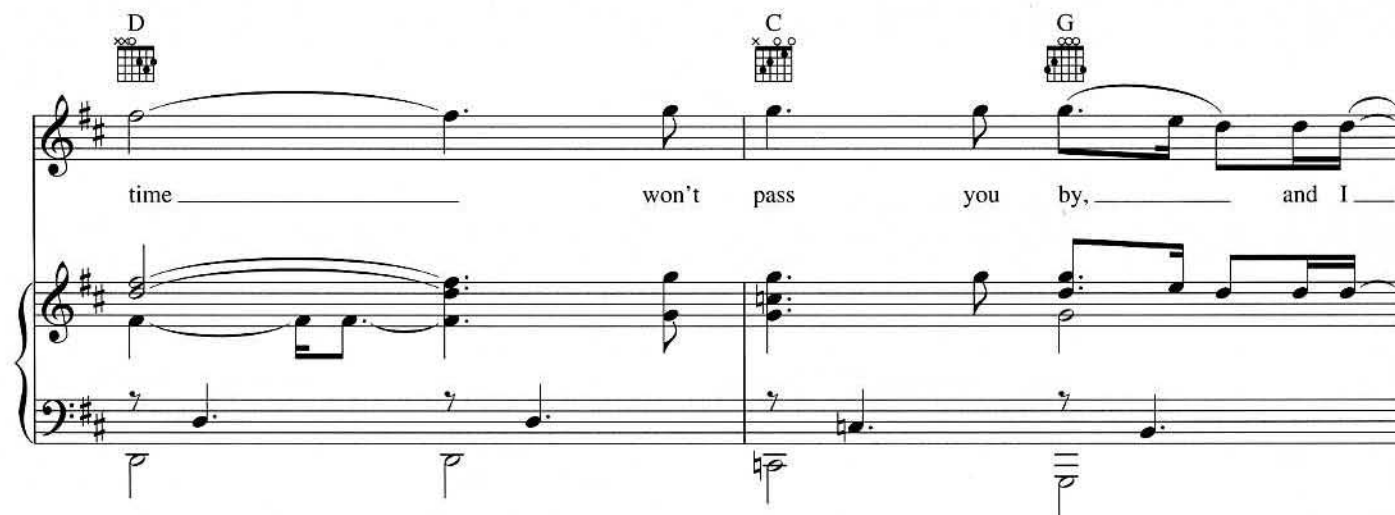
You can't stay where you are or you're gon - na be

E5 






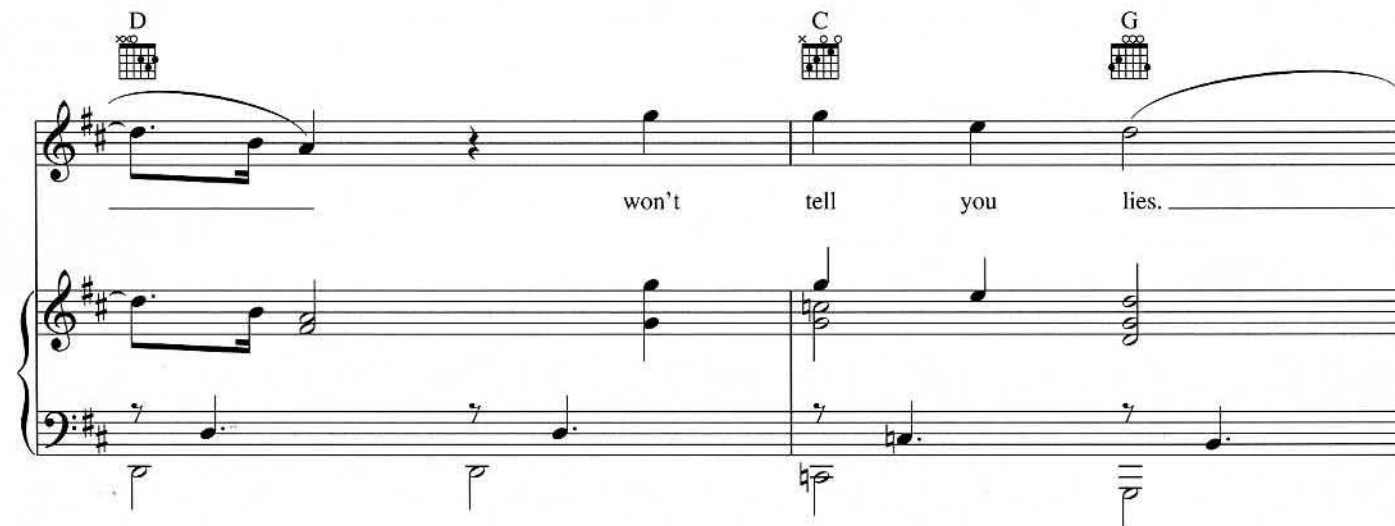
found. And

D  C  G 



time won't pass you by, and I

D  C  G 



won't tell you lies.

A5



A5




(2.) *Instrumental solo ad lib.*

So to - night — we can build — a

Em




fire

A5  str

in the o - pen — field, — past the ra - zor

Em 


wire.

A7 

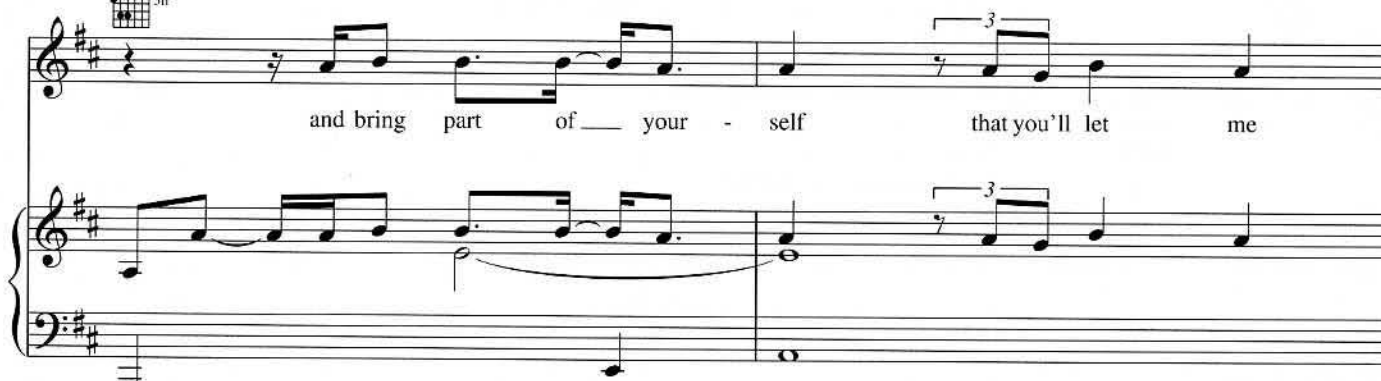
Sneak by — the dogs — when they go — to

Em 

sleep,

A5  str

and bring part of your - self that you'll let me






Em7 


keep.




(2.) Solo ends 'Cause }  
And }




D  C  G 

time won't pass { you by, and I  
us by, and



D  C  G 

you won't tell you lies.  
won't tell me lies.



D C G

Some - day I will ask you why, but  
Some - day we all have to die, but

1 E

not now.

Em A5 Sfr

not now.


# UNTIL THE END

BOOGIEWOOGIE<sup>21</sup>RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately, in 2


C



\* You've got a fa - mous last name, \_\_\_\_\_

*p*

C+



but you're not to blame. \_\_\_\_\_ Ba - by, I

F



see \_\_\_\_\_ you for who \_\_\_\_\_ you are:

C



\* Melody is written an octave higher than sung.




First system of musical notation. The treble clef staff contains the melody with lyrics "a one time \_ ap - ple queen \_". The bass clef staff contains the piano accompaniment. A slur is placed under the piano accompaniment in the second measure.

Second system of musical notation. The treble clef staff contains the melody with lyrics "and a one time tramp, \_ and an old -". The bass clef staff contains the piano accompaniment. A guitar chord diagram for C+ is shown above the first measure. A slur is placed under the piano accompaniment in the second measure.

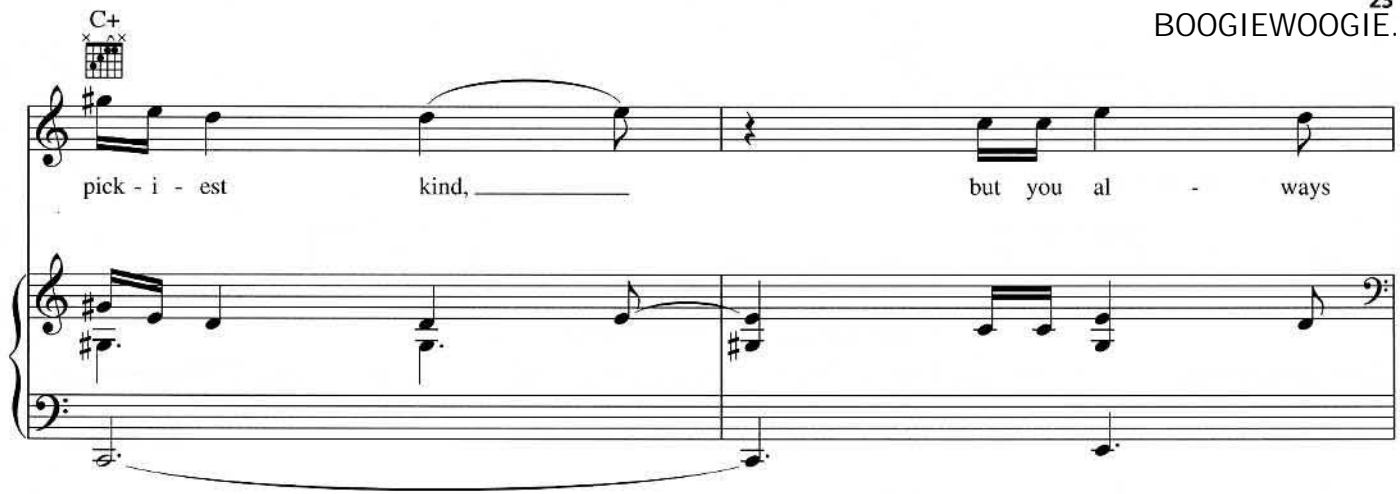
Third system of musical notation. The treble clef staff contains the melody with lyrics "time mov - ie star. \_". The bass clef staff contains the piano accompaniment. Guitar chord diagrams for F and C are shown above the first and third measures respectively. A slur is placed under the piano accompaniment in the third measure.

Fourth system of musical notation. The treble clef staff contains the melody with lyrics "You're a shell pick - er of the". The bass clef staff contains the piano accompaniment. A slur is placed under the piano accompaniment in the third measure.


C+



pick - i - est kind, \_\_\_\_\_ but you al - ways

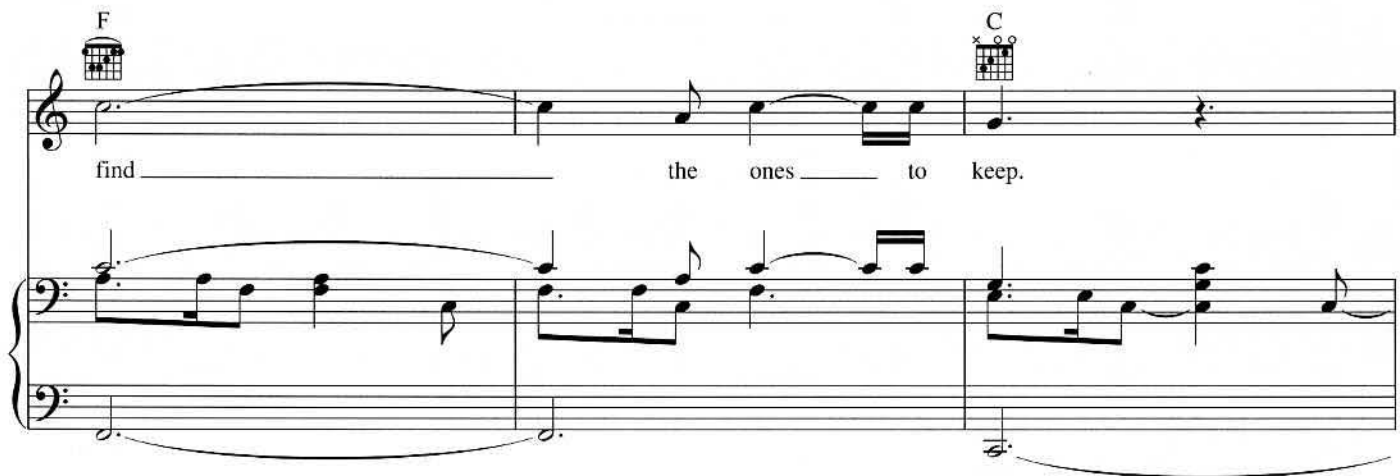



F

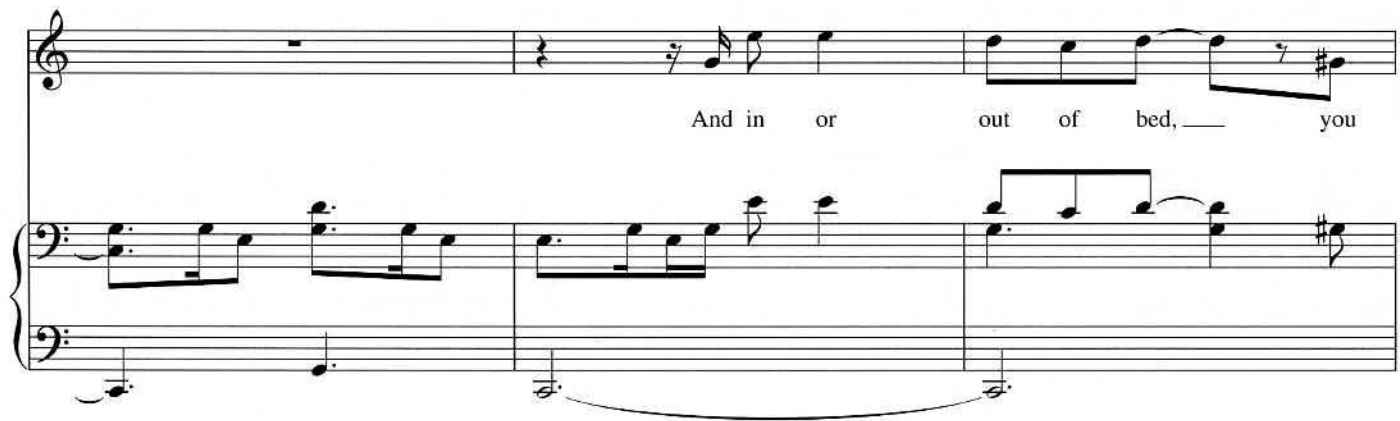


find \_\_\_\_\_ the ones \_\_\_\_\_ to keep.


C



And in or out of bed, \_\_\_\_\_ you

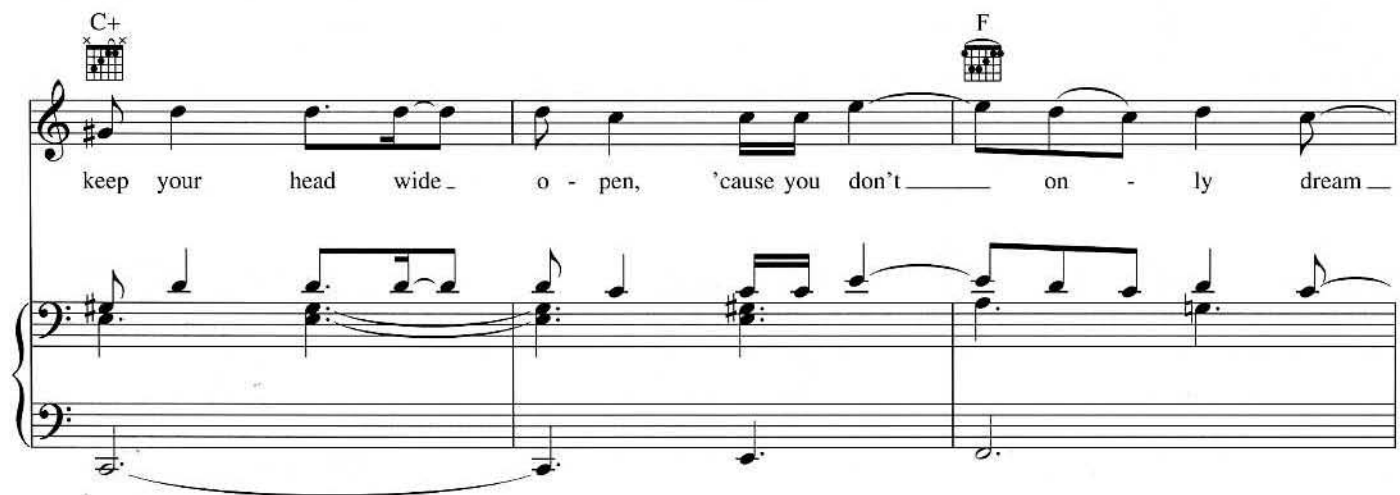



C+



keep your head wide \_ o - pen, 'cause you don't \_\_\_\_\_ on - ly dream \_

F



when you're a - sleep.

Like a child,

you re - mem - ber, but

I for - get all my dreams.

The score is written for voice, piano, and guitar. The guitar part includes chords: C, F, E, Am, D, and G. The piano part features a steady bass line and a more melodic upper line. The vocal line is simple and follows the lyrics. The piece ends with a final chord of G and a double bar line.



I used to think that




some - day I'd re - lax a lit - tle and be



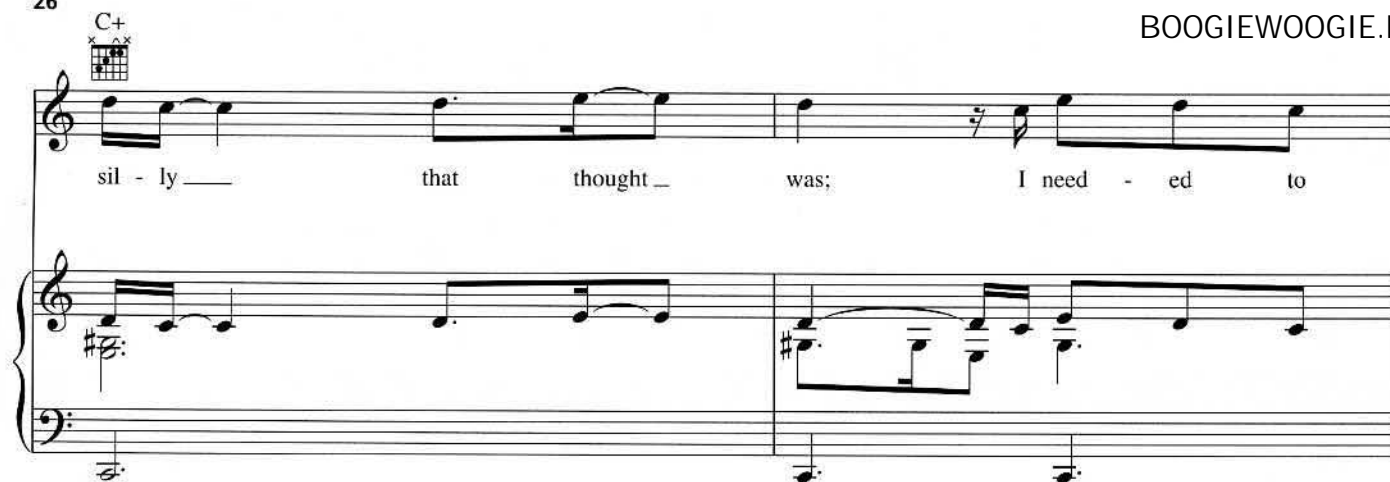
more like you.

Then I re - al - ized how


C+



sil - ly — that thought — was; I need - ed to




F

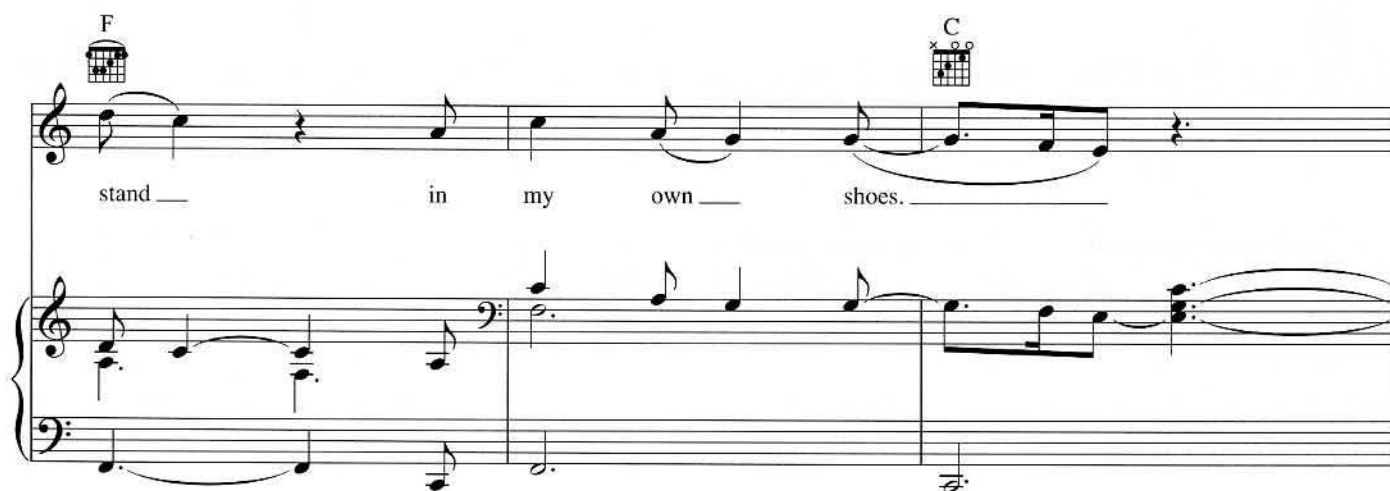


stand — in my own — shoes. —

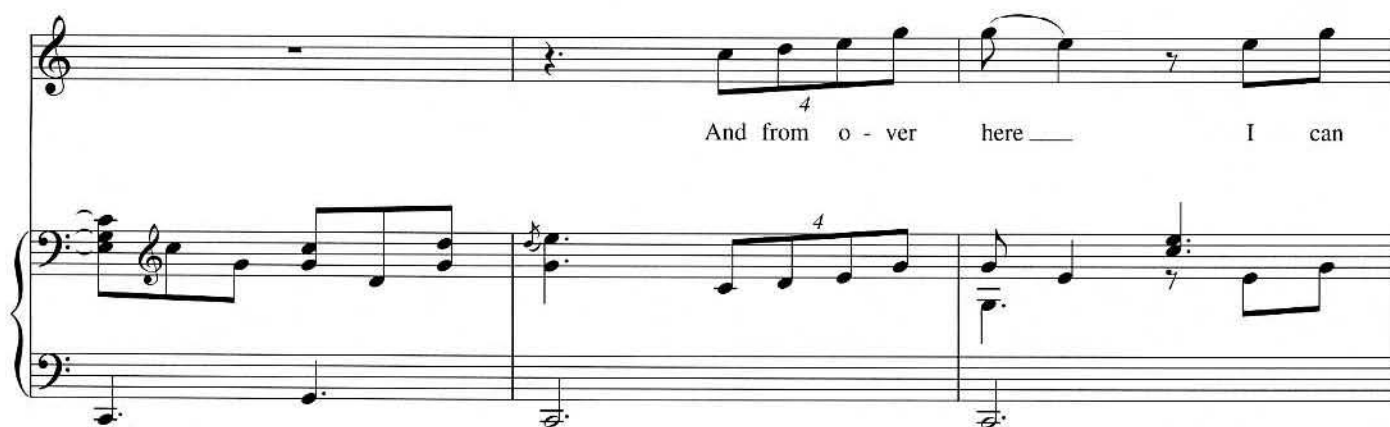
C



stand — in my own — shoes. —



And from o - ver here — I can



C+



see you — cry; — don't — e - ven — try

F



see you — cry; — don't — e - ven — try





to pre - tend.



'Cause he's hurt you so man - y times. \_\_\_\_\_



Ba - by, don't \_\_\_\_\_ go \_\_\_\_\_ back \_\_\_\_\_ a - gain. \_\_\_\_\_



Like a

Am F E

child, \_\_\_\_\_ you for -

Am F E

get, \_\_\_\_\_ but I re -

Am D G

mem - ber ev - 'ry - thing, \_\_\_\_\_ ev - 'ry sting. \_\_\_\_\_

C

*Guitar solo ad lib.*

C+ F

And through all the games,

C

we'll both stay the same

C

as we've al - ways - been -

C+ F

we'll both stay the same as we've al - ways - been -



Fm

through the fat and the thin un - til the

C

C+

end, un - til the end.

F

*8va* -----

Fm

G7sus

C

(8va)

*rit.*

# NOT MY FRIEND

31  
BOOGIEWOOGIE.RU

Words and Music by  
NORAH JONES

Moderately slow, steadily

\* *p*

F Am/E F Am/E

Help me breathe. —  
You made it sting. —





F Am/E F Am/E

Help me — be - lieve. —  
Your voice — is — ring - ing, —


F Am/E F Am/E





You seem — real — ly glad — that I —  
just like the boys — who laughed — at me —

\* Recorded a half step higher.











am sad. \_\_\_\_\_  
in school. \_\_\_\_\_













You are not \_\_\_\_\_ my friend. \_\_\_\_\_










I can - not \_\_\_\_\_ pre - tend \_\_\_\_\_ { that you  
an - y -




1    

are.

2  

more.



Bb A+ Bb A+

You found a place \_\_\_\_

no one should ever go.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and piano. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the melody and accompaniment. Above the vocal staff, chord diagrams for F, Am/E, and F are provided. The piano accompaniment features a prominent eighth-note pattern in the bass line.

F Am/E F Am/E

I'll be o - kay, —

(8va)

F Am/E F Am/E

'cause — when I —

8va

F Am/E F Am/E

— back — a - way — I'm gon - na keep —

F Am/E F Am/E F

— the han - dle of your gun — in sight. —

# THINKING ABOUT YOU

35

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and ILHAN ERSAHIN

Moderately slow, in 2

(1.) Yes - ter - day I saw the sun  
(2.) *Instrumental solo ad lib.*

shin - ing, and the leaves were fall - ing  
down soft - ly. And my cold hands

Db Ab

need - ed a warm, warm \_ touch, \_

Bb Ab Gb

and I was think - ing a - bout \_ you. \_

Eb Cm

(2.) Solo ends But here I am, \_ look - ing for  
So when you sail \_ a - cross the

Bb Ab Eb

signs \_ to lead \_ me. You hold and my hand, \_  
o - cean \_ wa - ters and you reach \_



Cm Bb Ab

but do you real ly need me?  
the oth - er side safe ly,

Bb Db Ab

I guess it's time for me to let you go,  
could you smile a lit - tle smile for me?

Eb Db

but } I'll be think - ing a - bout you,  
'Cause

Cm Db Eb

I'll be think -



1

Db Cb

- ing a - bout you.

2

Cb Db Eb 3fr

you. I'll be

Db Cm 3fr Db

think-ing a - bout you

Eb Db Cb 3fr

I'll be think - ing a - bout you.

Db Eb Db

Cm Db Eb

Db Cb Db Repeat and Fade

Optional Ending

Eb Db Cm

# BROKEN

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately slow, in 1

*mp*

He's got a bro - ken voice — and a twist - ed smile. \_

Guess he's been that way — now — for quite a while. \_

F C G/D Dm7

Got blood on his shoes — and — mud on his brim. —

F C G/D Dm7

— Did he do it to him - self, — or was it done to him? —

F C G Dm7

F C G Dm7

F C G Dm

Now peo - ple say that he don't look well, —

F C G

— but all — he needs, — from what I —

Dm7 F C

— can tell, — is — some - one to — help —  
trees, — they were full, —

G Dm7 F

— wash a - way all the pain — from his —  
and the grass — was green. — It was

C G Dm7

the pur - ple hands be - fore it gets too  
sweet - est thing I have ev - er

F C G Dm7

late.  
seen.

F C G Dm7

1 F C G Dm7

I saw him stand a - lone un - der a bro - ken street

F C G Dm7

light, so sin - cere, sing - in' "Si - lent Night."

F C G

2 F

But the He may move slow,

Dm7 F C G

but that don't mean he's go - in' no -

Dm7 F C G

where. He may be mov - in'

Chord symbols: Dm7, F, C, G

slow, but that don't mean he's go - in'

Chord symbols: Dm7, F, C, G

no - where. *Lead vocal ad lib. to end*

Chord symbols: Dm7, F, C, G

Chord symbols: Dm7, F (1,2), F (3), C

*rit.*



# MY DEAR COUNTRY

BOOGIEWOOGIE.RU

Words and Music by  
NORAH JONES

Slow, lilting Waltz

With pedal throughout

'Twas Hal - low e'en, and the  
news men know what they  
love the things that you've

ghosts were out, and ev - 'ry  
know, but they know I e ven  
giv en me; cher ish

C Fm Ab

where they'd go, they'd shout. And  
less than what dear they coun say. And  
you, my dear try, but

Gm7b5 C7 Em7b5

though I cov - ered my eyes, I  
I don't know I who don't I can  
some times I un der

Ddim Dbmaj7

knew trust stand they'd for the go a  
the the "come what  
we

C7b13 Fm

way. But fear's the  
may." 'Cause we be  
play. I love the

C+ Fm Db

on - ly thing I saw, and  
 lieved in our can di - date, but  
 things that you've giv - en me, and

Fm C+ Fm

three days lat - er, was clear to  
 e most ven of more, it's the that one we  
 most of all \_\_\_\_\_ that I am

Ab Gm7b5 C7b13

all that noth - ing is as  
 hate, I to need - ed a some - one  
 free to have a song that

To Coda

Em7b5 Dm7b5 Dbmaj7

scar - y as e - lec -  
 I I could shake on e - lec -  
 I can sing on e -

C7b13 Fm

tion  
tion

day.  
day.

But the

Bbsus Eb7sus Abmaj7

day af - ter is dark - er, and

Gm7b5 C7 Fm

{ dark - er and dark - er } it goes. Who

deep - er and deep - er

G/B Gm/Bb Ab G7b13

knows, may - be { the plans will a change; who

it's all a dream; who

1

Fsus2 Eb6 Dm7b5 Dbm7b5 C7b13

knows, may - be he's not de - ranged.

*rit.*

2

Eb6 D7sus Dbmaj9 Abm/C

The knows if I'll wake up and

*a tempo*

C7b9(b13)

scream?

*8va*

*5*

Fm C7 Fm Db

*gradual accel.*

First system of musical notation (piano and vocal staves). Chord symbols above the staff: Fm, C7, Fm, Ab. The music is in 4/4 time, featuring a melodic line in the treble and a bass line in the bass.

Second system of musical notation. Chord symbols above the staff: Gm7b5, C7, Em7b5, Dm7b5, Dbmaj7. The music continues with a melodic line in the treble and a bass line in the bass.

Third system of musical notation. Chord symbols above the staff: Dbmaj7, C7b13, Fm. The system concludes with the instruction "D.S. al Coda" and a first ending bracket labeled "I". The music features a melodic line in the treble and a bass line in the bass.

Fourth system of musical notation, labeled "CODA". Chord symbols above the staff: Dbmaj7, C7b13, Fm6. The music includes the lyrics "lec - tion day." and a first ending bracket. The system concludes with a double bar line. The music features a melodic line in the treble and a bass line in the bass.

# WAKE ME UP

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately slow, in 2

*mp*

C F

C F C F

F C F C

C F

Wake me up when it's o - ver,

\* Recorded a half step lower.

C F

wake me up when it's done. —

C F

When he's gone a - way, — I'm tak - ing ev - 'ry - thing. —

C F

Wake me up. —

C F

Wake me up when the skies — are clear — and



C F

when the wa - ter is still, \_\_\_\_\_

C F

'cause I will \_ not watch the ship sail \_\_\_\_\_ a - way, \_\_\_\_\_

C F

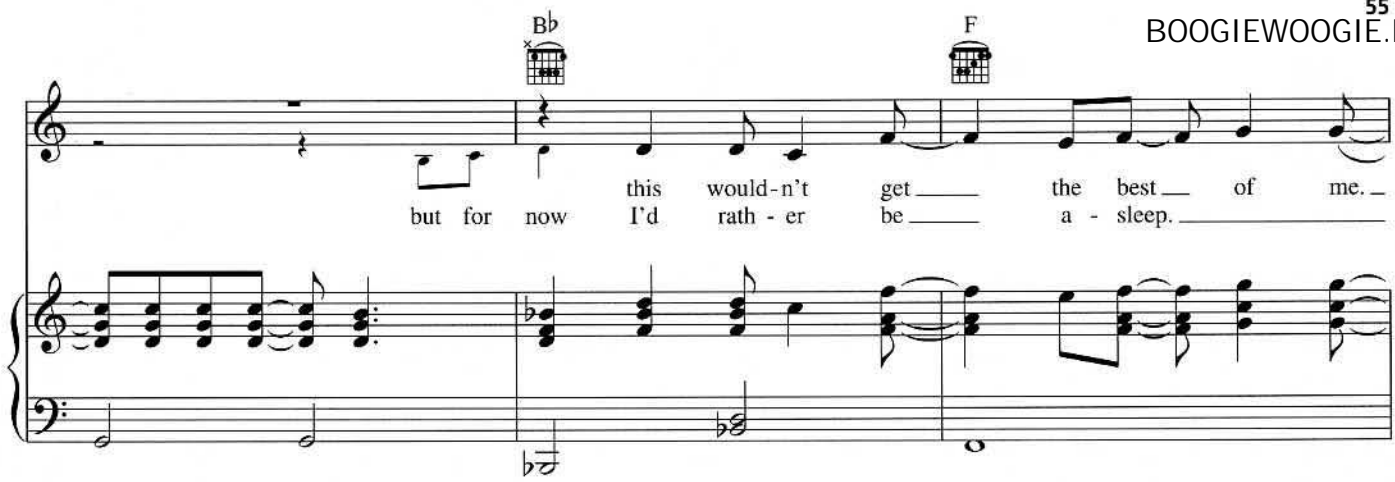
\_\_\_\_\_ so please \_ say you will. \_\_\_\_\_

Bb F G

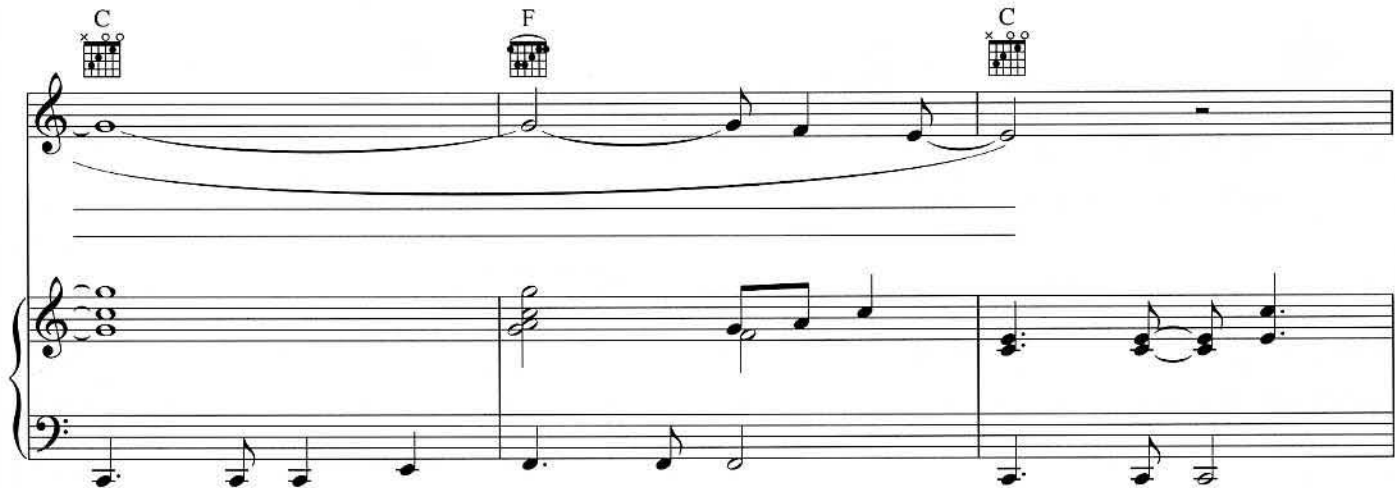
If it \_\_\_\_\_ were an - y oth - er day, \_\_\_\_\_  
I will \_ still feel \_\_\_\_\_ it lat - er on, \_\_\_\_\_

Bb F

but for now this would-n't get the best of me.  
I'd rath - er be a - sleep.

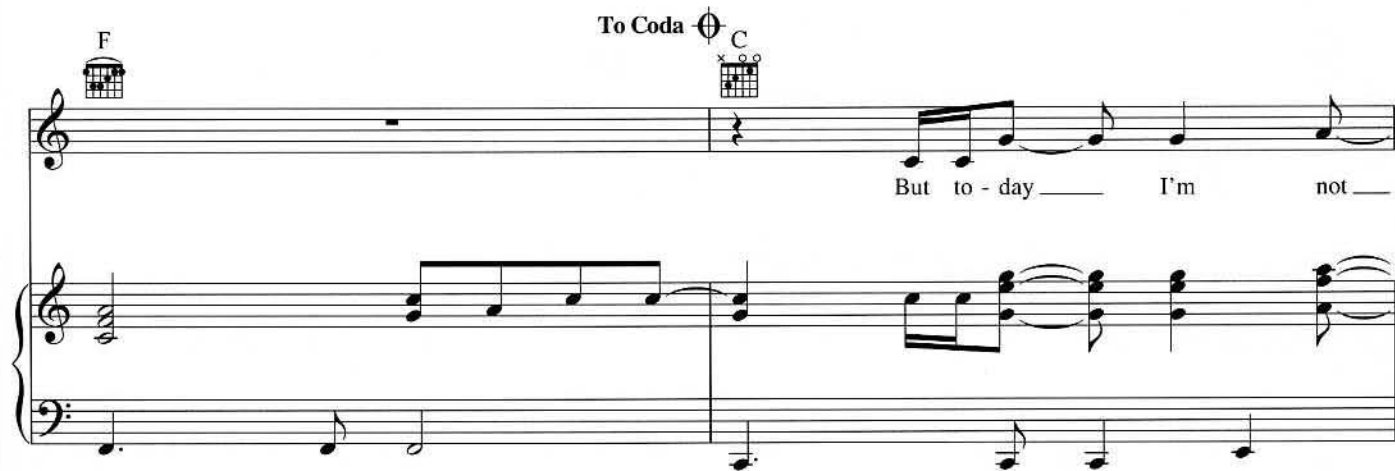


C F C



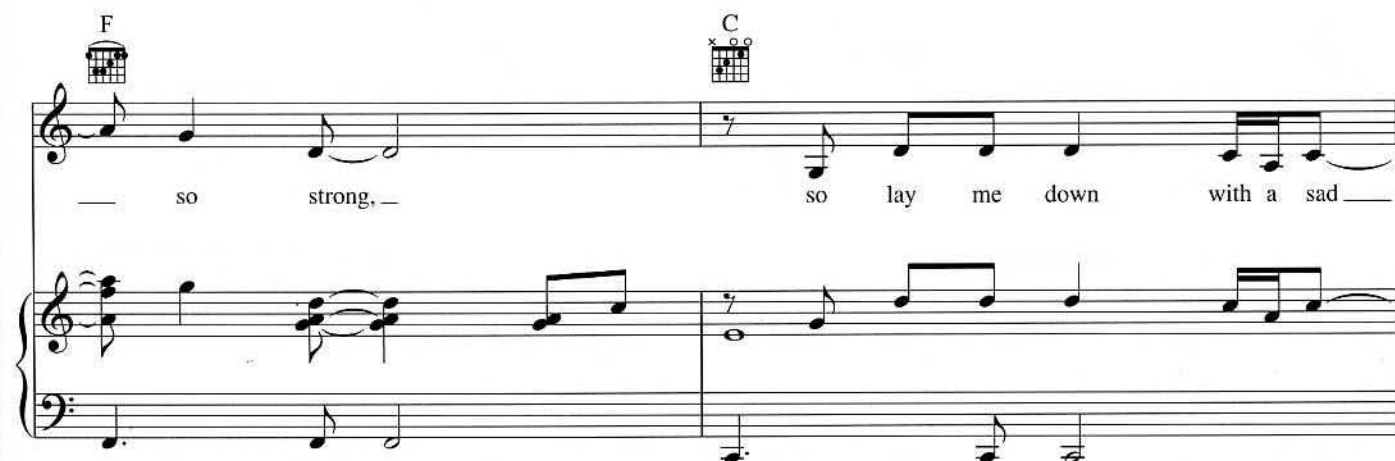
F To Coda C

But to - day I'm not



F C

so strong, so lay me down with a sad



F C

— song. When it stops, — then —

F C F

— you'll know — I've been — gone — too — long. —

C F

But don't shake me — a - wake. —

C F C

Don't bend — me or I — will break. — Find me some-where be - tween —

F C F

— my dreams — with the sun on my — face.

D.S. al Coda

CODA C F

C F C

F C F(add9)

rit.

# BE MY SOMEBODY

BOOGIEWOOGIE.RU

Words and Music by  
NORAH JONES

Moderately slow, in 2

*mp*

E

I'm too fog - gy to - day -

E7 A

to know what you're say - in'.

E

Your lips are mov - ing so fast

E7 A

— and I just — keep pray - ing for them to

B C#m B

slow — down so I can make some

A Am E

sense of the words — that are pour - ing out —

B

of your crook - ed spout. — Last

night I held \_\_\_\_\_ was a rec head \_\_\_\_\_ ord \_\_\_\_\_ to be bro -  
I held \_\_\_\_\_ your head \_\_\_\_\_ up, do you re - mem -

- ken.  
- ber? When It broke \_\_\_\_\_ all o -  
you want - ed to make

- ver the kitc - hen floor.  
a blan - ket out of me, \_\_\_\_\_

Oh oh, no, don't you  
oh, well, I can't lie, \_\_\_\_\_

B C#m B

go... I'm com - in' back — with a  
that I been keep - in' score, —

A Am

rag — to wipe — a - way — the haze —  
and it's your turn to wring me out —

E B

from the days — we've for -  
and — lay — me down

E

got - ten all — a - bout. — Be my  
to dry. — }



D A

some - bod - y — to - night, — be the one —

E D

— who'll hold me tight, — hon - ey, please, —

A E

please. — 'Cause I've

D A E

been so all — a - lone, — and no — one will pick up the

To Coda



phone, so hon - ey, please stay. -

*Guitar solo ad lib.*

First system of musical notation for piano. The key signature has three sharps (F#, C#, G#). The system consists of two staves. The right staff has a whole rest in the first measure, followed by a quarter note G#4 and a quarter note F#4. The left staff has a continuous eighth-note bass line: C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4. A guitar chord diagram for B major is shown above the right staff in the third measure.

Second system of musical notation for piano. The right staff has a whole rest in the first measure, followed by a whole rest in the second measure, and a quarter note G#4 in the third measure. The left staff continues the eighth-note bass line. Guitar chord diagrams are shown above the right staff: C#m (first measure), B (second measure), A (third measure), and Am (fourth measure).

Third system of musical notation for piano. The right staff has a whole rest in the first measure, followed by a whole rest in the second measure, and a half note G#4 in the third measure. The left staff continues the eighth-note bass line. Guitar chord diagrams are shown above the right staff: E (first measure) and B (third measure).

Fourth system of musical notation for piano. The right staff has a whole rest in the first measure, followed by a whole rest in the second measure. The left staff continues the eighth-note bass line. The text "D.S. al Coda" is written above the right staff.

Fifth system of musical notation for piano. The system begins with a Coda symbol (a circle with a cross). The right staff has a half note G#4 in the first measure, followed by a half note F#4 in the second measure. The left staff has a continuous eighth-note bass line. Guitar chord diagrams are shown above the right staff: D (first measure) and A (second measure).

E D

stay. Hon - ey, please

A E

stay. Hon - ey,

D A E

please stay.

# LITTLE ROOM

BOOGIEWOOGIE.RU

Words and Music by  
NORAH JONES

Moderately slow (♩ =  $\frac{3}{4}$  ♩)

**A**

*mp*

**G** **G#** **A** **D**

You and me — and me and you, — in —  
stars — up on the walls, — and they all —  
*Whistling ad lib.*

**A**

— my — lit - tle room, — There's room e - nough for  
— glow — in the dark. — And we can hear the

**D** **A** **E**

us to do the things — we — like to do.  
chil - dren play - ing out — side — in the park.

D G D

Oops, I hit my el - bow on the door - knob, it's right there. -  
 Bars on the win - dow, and if there were fire, we'd burn up for sure, -

E I A G D

It's by the bed, next to my head, but I -  
 but

A E A

don't e - ven care. There's

2, 3 A G D A E

that's just fine by me, 'cause we would be to - geth - er ev - er - more. -

D.S. al Coda  
(take 2nd ending)




BOOGIEWOOGIE.RU

**To Coda**   

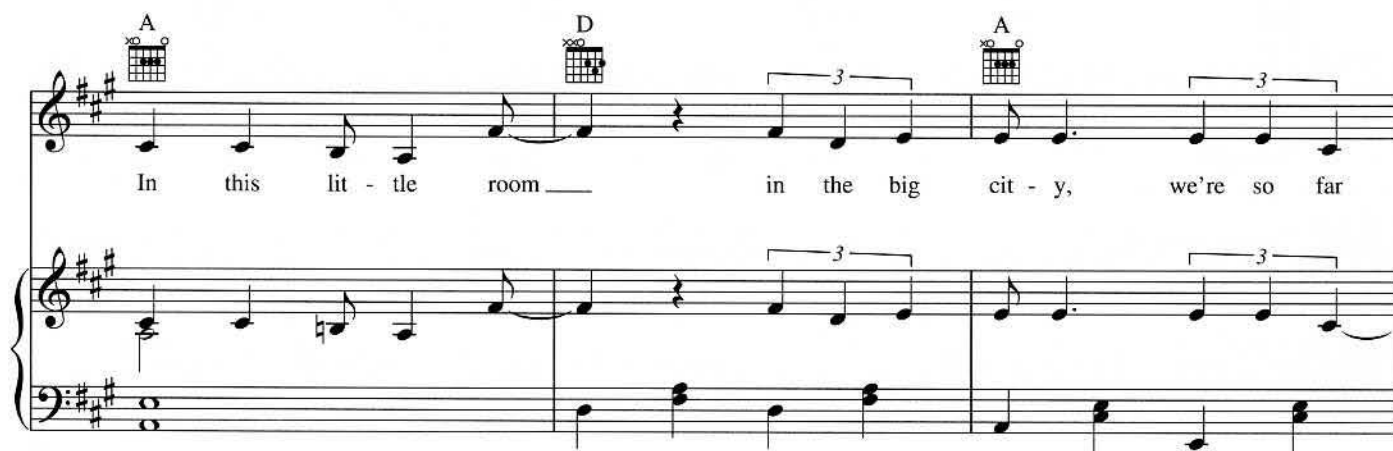
**CODA**   


(3.) Solo ends



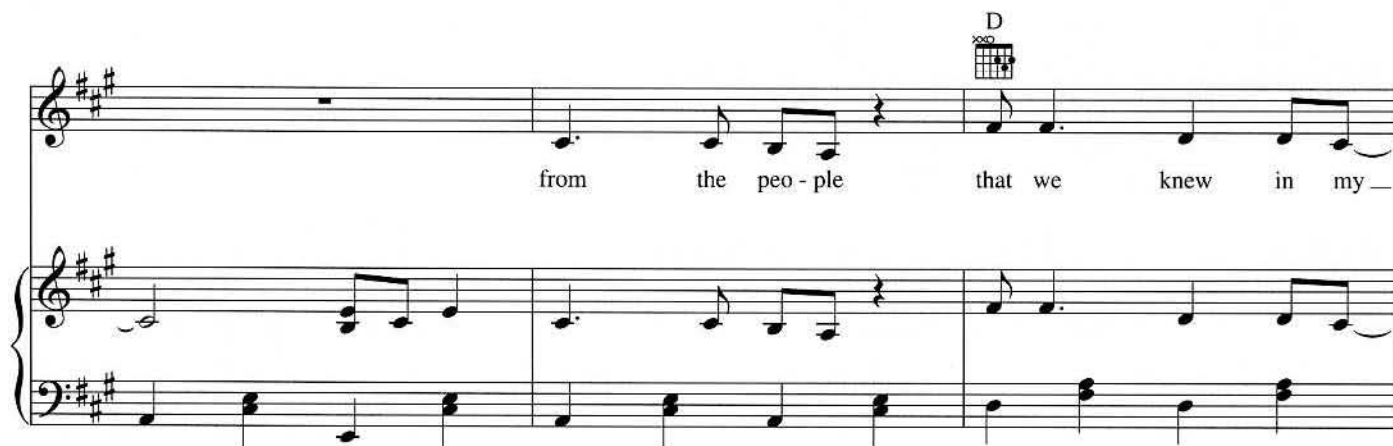
  




In this lit - tle room — in the big cit - y, we're so far



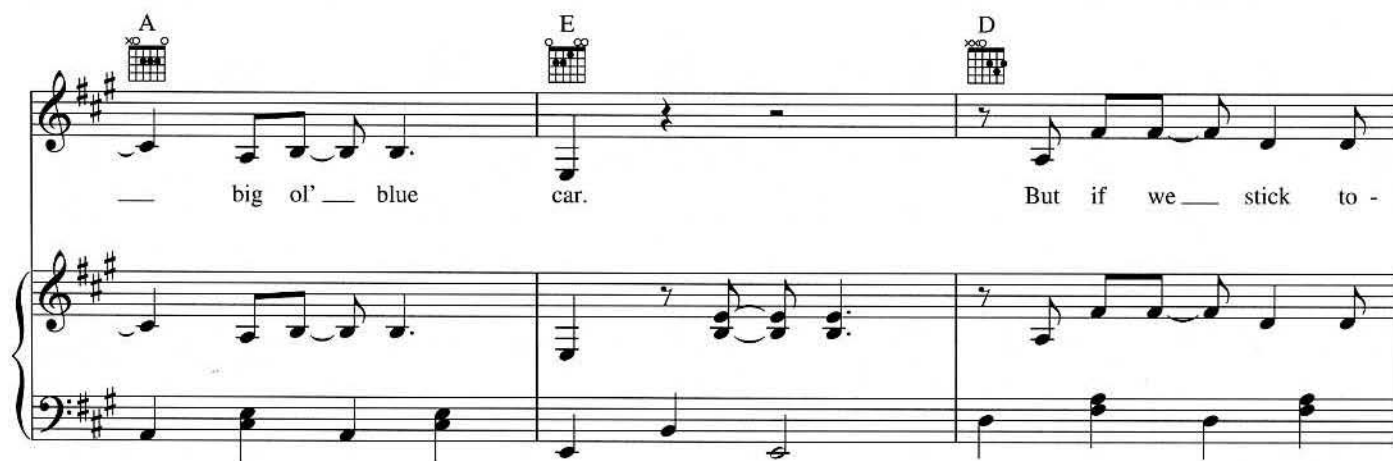


from the peo - ple that we knew in my —



— big ol' — blue car. But if we — stick to —



G D E

geth - er, then — I know we'll be o - kay, — 'cause

A G D A E

when it gets too cold out - side, this room — is where we'll stay. —

A G G# A

G G# A G G# A



# ROSIE'S LULLABY

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and D. ODA

Slowly, in 1 (♩ =  $\overset{3}{\text{♩}}$ )

F#m

She walked by the ocean, —

wait - ed for a star —

\* Melody is written an octave higher than sung.

A E

to car - ry her a - way.

F#m A

Feel - ing so small,

Bm D

at the bot - tom of the world,

A E

look - ing up to God.

F#m A Bm

4

D A E

F#m A

The big ships are deep roll - ing, breaths

Bm D

to smell the salt - y sea light - ing up the night, and she calls




out, as it moves o - ver her feet. \_\_\_\_\_  
 but they just pass her by. \_\_\_\_\_




The wa - ter pulls so \_\_\_\_\_ strong. \_\_\_\_\_  
 The waves are crash - in' \_\_\_\_\_




but not No one is a - round, \_\_\_\_\_ and the  
 mak - ing a sound, \_\_\_\_\_




moon is look - ing down, say - in',  
 just mouth - ing a - long, say - in',

F#m A Bm

"Ro - sie, come with me.

D A E

Close your eyes and

1 F#m A Bm

dream."

D A E

2 F#m D A

dream." "Close your 4

E F#m D

eyes and dream."

A E F#m

"Close your eyes and dream."

# NOT TOO LATE

BOOGIEWOOGIE.RU

Words and Music by NORAH JONES  
and LEE ALEXANDER

Moderately, simply

*p*

*With pedal throughout*

Tell me how you've been, out of air, My lungs are

F Dm C

and tell me what you've seen.  
and yours are hold - ing smoke,

F Dm C

And tell me that you'd like to see me,  
and it's been like that now for so

Bb<sup>sus</sup>2 Bb

too.  
long.

F Dm C

'Cause my heart is full of no blood  
And I've seen peo - ple try to change,



F Dm C

and my cup is full — of no — love.  
and I know it is — n't eas — y.

F Dm C

I could-n't take an-oth - er sip, — e - ven if — I  
But noth - in' worth — the time — ev - er real - ly

Bbsus2 Bb

want — ed. But it's }  
is. — And it's }

C Gm Bbsus2 C Gm

not too late, mmm, mmm,

Bbsus2 C Gm Bbsus2

mmm. It's not too late for love. \_

1 F Dm7 C F Dm7

2 C F Dm7 C

For love, \_

F Dm7 C F Dm7

for love, \_

C F Dm7 C

for love. \_\_\_\_\_

F Dm7 C F Dm7

C F Dm7 C

F Dm7 C F

*rit.*

*Sib*